



## ANIMATION GUIDE

## Show Style

### Timing

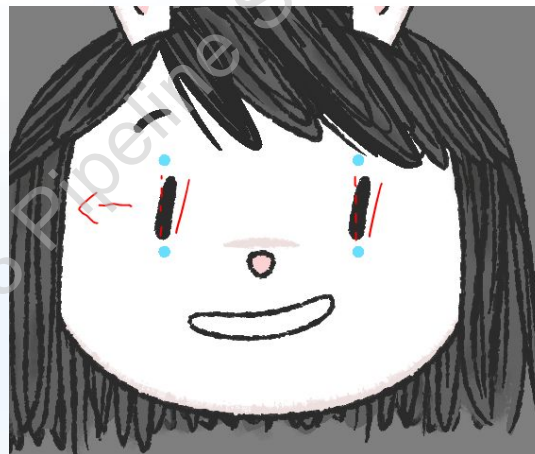
This show will be animated on 2's. Much like classical animation timing, there will be places where you may need to use 1's, for things such as fast movements, movements during camera moves, and cycles.

To keep the movements more realistic and less cartoony looking, try not to include too much snappy or extreme spacing. The characters should be animated loose, relaxed, and organic feeling. Action should be soft (not snappy), there should be overlap on the ears, skirt, hair, etc. Be sure to properly ease in and out of movements to keep everything moving smoothly. Run any exceptions you may consider by your supervisor first before implementing.

### Blinks and Eye Direction

Blinks can be controlled by either the sliders, eye cutters or drawing substitutions. For basic character blinks, the images are a general formula to follow. Some eyebrow movement during the blink is also encouraged.

Eye direction is going to be somewhat difficult to convey with the simplicity of the eyes in this show. When you can, move the characters heads in the direction the need to be looking. These images are alternate suggestions to help sell eye direction.



Slant the eyes



Add "hook" above eyes



## Show Style

### Squash and Stretch

Squash and Stretch is an important element to any animation. With this show in particular, we have to be careful not to overdo it, and to also do it properly in regards to the rigs.

Because this show is not overly cartoony, we will keep the squash and stretch pretty minimum and use it liberally to emphasize parts of our animation.

Be sure to use proper technique while squashing and stretching the characters. Manipulate each part of the body to get the look you are going for, do not just manipulate the Main character peg.

### The Do's and Don'ts

**DON'T** overuse overshoot and settles.

**DON'T** bend the legs like a rubber hose.

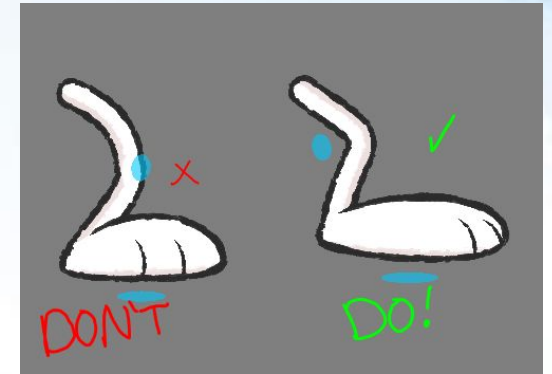
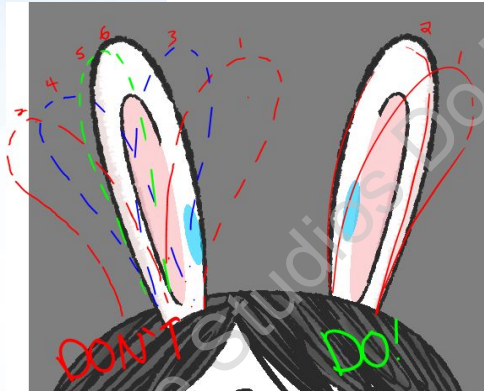
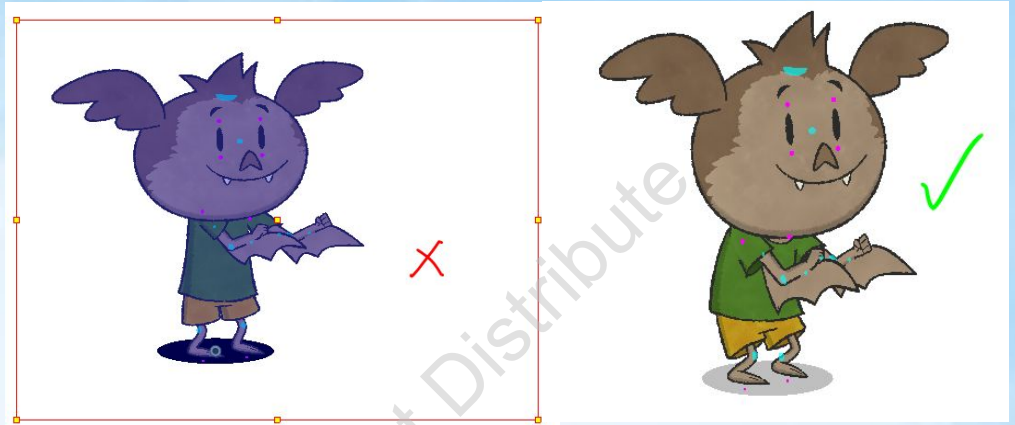
**DON'T** give each character the exact same animation.

**DO** try to add some personality to their movement.

**DO** try and consider their animal traits while animating them.

**DO** watch the QT videos before setting your scenes for approval.

Squashing whole character is a big no-no!



(Example from the Pilot)

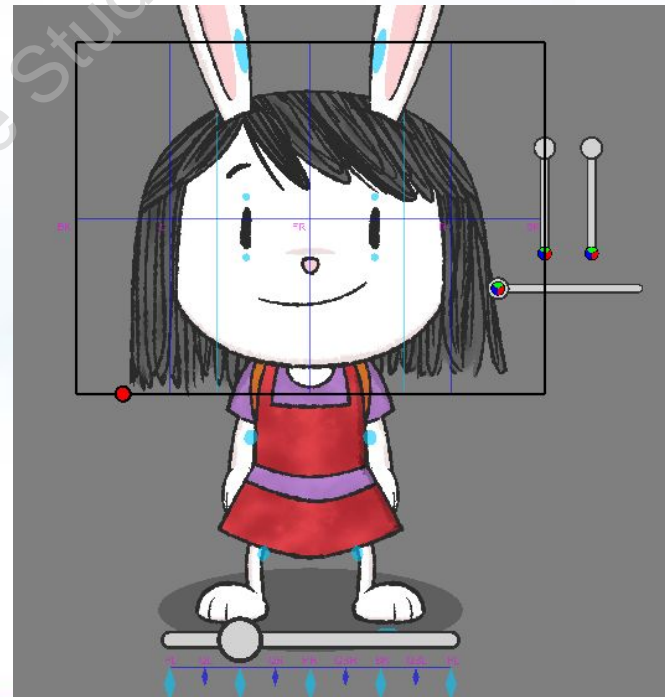
[LINK](#)

## The Master Controller

One of the features of the main characters rigs for this show is the use of the Master Controller. For a comprehensive look at the controller, please download and watch this video that Bobby has made explaining them [HERE](#).

If a character has a Master Controller, it will be inside their rig in a box labeled “Controllers”. By Default they are hidden, highlight the box and press “a” to make them active.

While selecting any of the nodes starting with “mc\_” press the orange timing chart on your toolbar to show the controllers. Move the dots around to use the master controller. When moved, these controllers will create a keyframe at your current place in the timeline. Hide the controllers with the white timing chart button.



# Pose Copier

## Setting up the Pose Copier

First, turn on Scripting in your toolbar. Click the "f" button to open the dialog box that shows all the scripts. Scroll down until you find TB\_Pose\_Copier.js

Click the right arrow to push the pose copier script over to the right, then click apply, and OK.

Click the 'Gear' button to open the Pose Copier interface.

\*Make sure you only have 1 Library tab open on any scene. 2 or more Library tabs is bad for the pose copier, and can cause it to not work properly!

Now we have to set up the Library to find files we want to use in the pose copier.

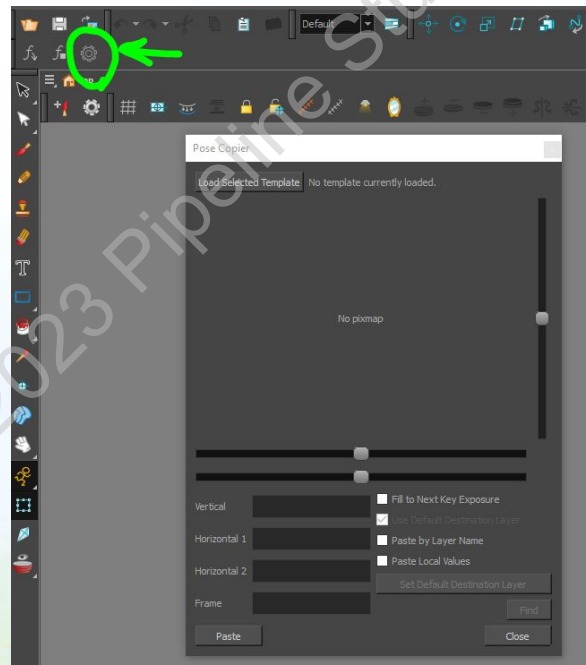
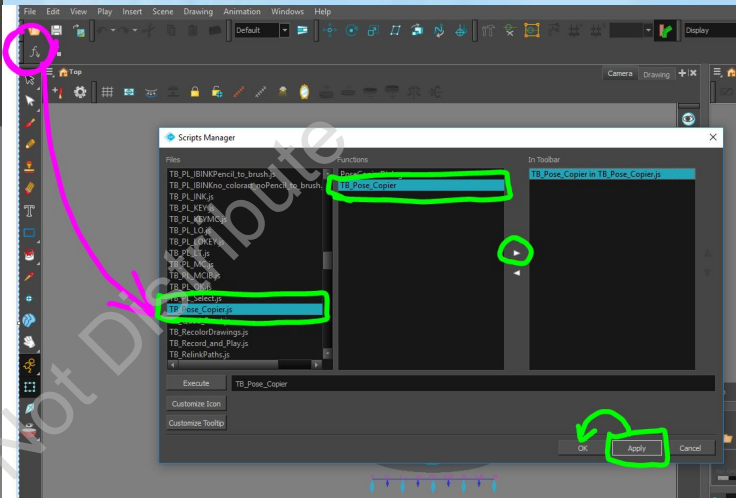
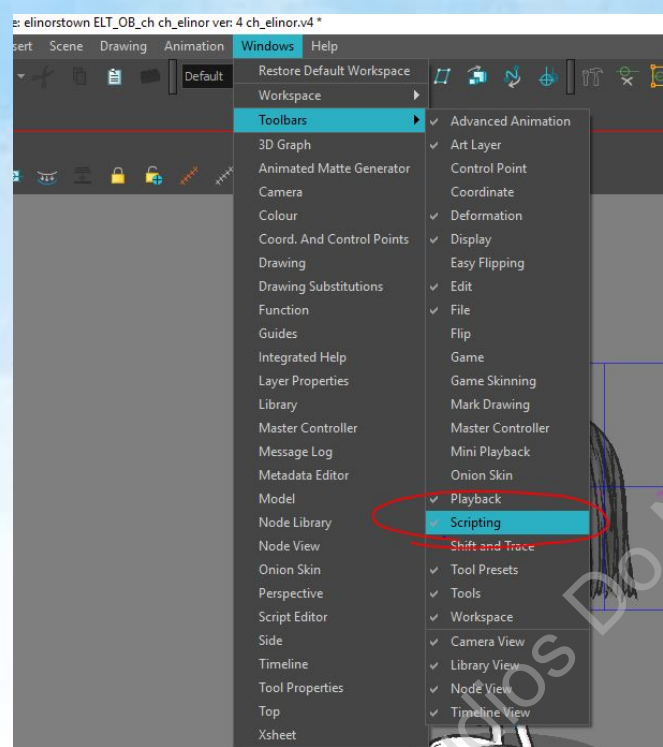
Right click in the Library and click **Open Library**.

\*\*\*If you are in-house, browse to the location on the Network that has the pose copier library.

\*\*\*If you are out-of house, or in Colombia, Download Bobby's off-site Pose Copier package, and point your library to that location.

**Location on Network for in-house animators:**

Open Library... browse to the Pose Copier folder, and click "Select Folder". You will now have a Pose Coper folder in your Library. Click the arrow to expand the library..



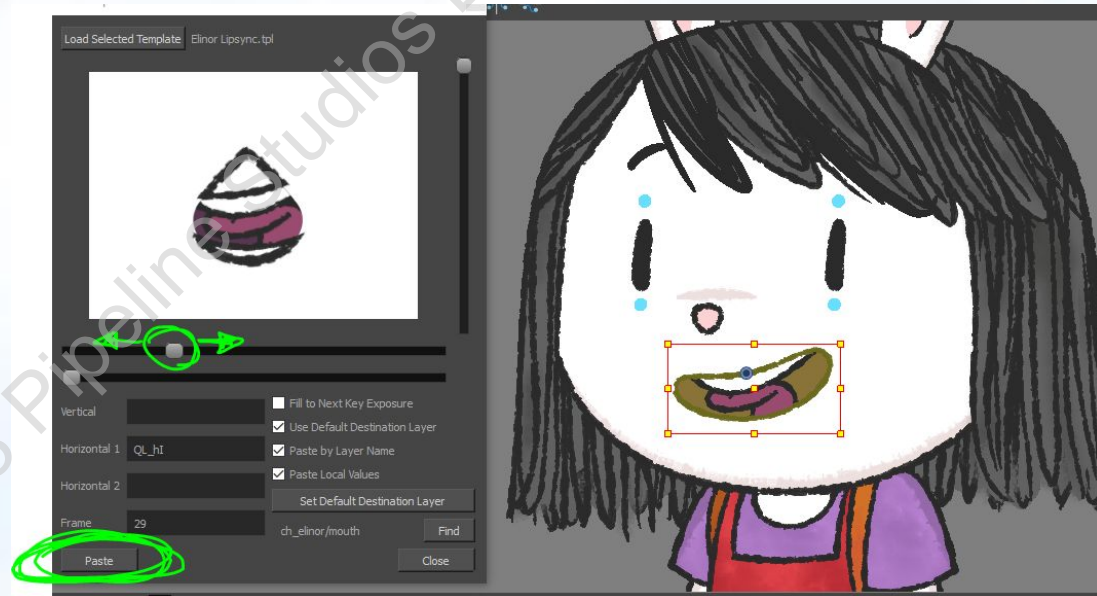
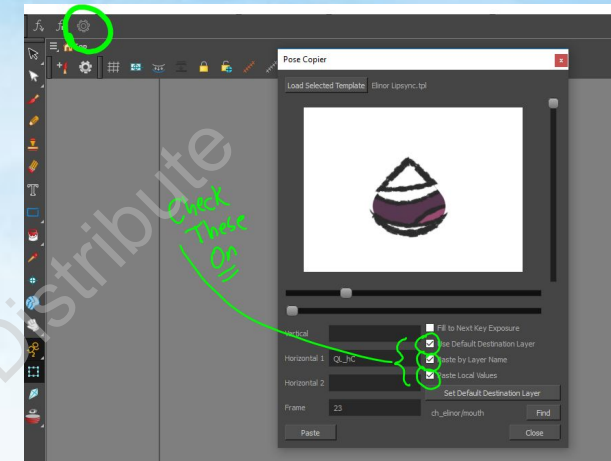
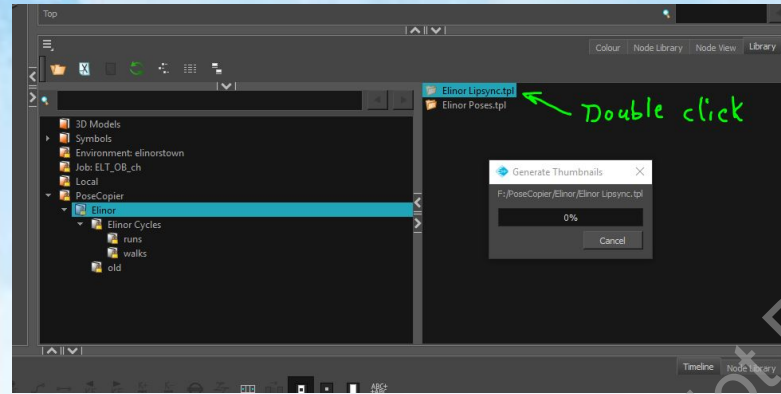


# Pose Copier

## Using the Pose Copier

Browse to the character Library you need. For this example we are using Elinor Lipsync.tpl. Wait until it loads.. After it finishes, click the Pose Copier gear button again to open the Pose Copier window, and now you will have the pose copier interface loaded with all the Elinor Mouth shapes!

To use, just move the slider to the mouth shape or pose you want, and hit paste, and the mouth shape/pose will copy onto the character. Rinse, repeat, animate.

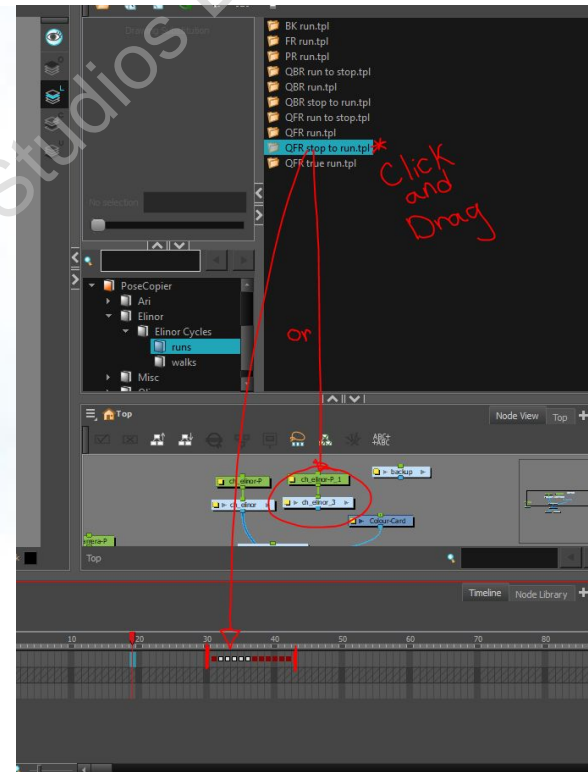
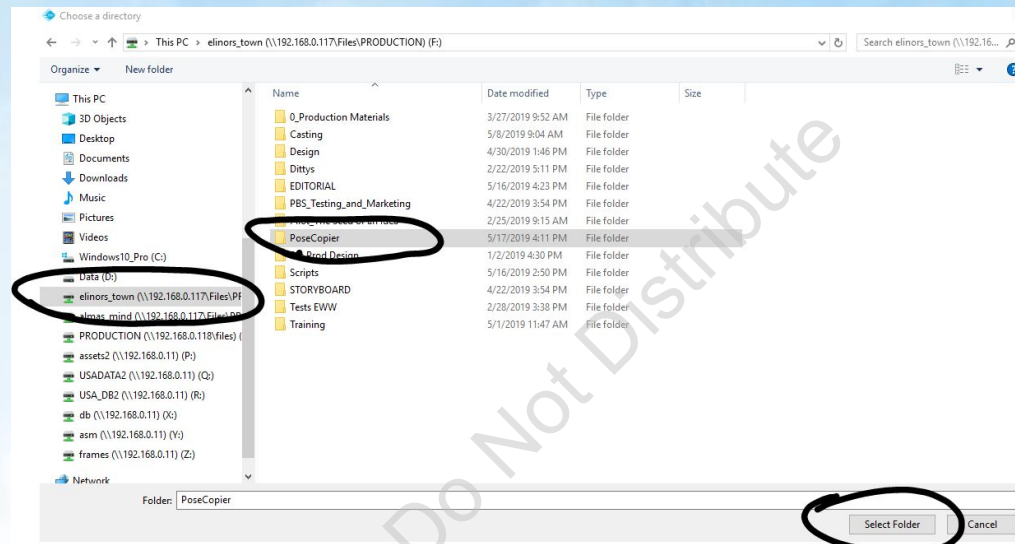


## Cycle and Reuse Library

To make our jobs as Animators easier, we have created a folder on the network for reuse animation and cycles (Download packages will be available on Banzai for off site animators and Colombia). As we work on more episodes, more reuse will begin to build in these folders and more cycles will start being made for more characters. Here is how to use these reuse files.

Like with the Pose Copier, if you haven't already done so, load the Pose Copier Library into your Harmony Library.

Using Cycles and Reuse is as easy as expanding the folder in the Pose Copier Library for the character you want to find cycles/reuse for, and dragging and dropping the .tpl you want to use into the timeline or into the network!



## Walk and Run Cycles

To save animators from having to track the feet when using the walk cycles, we have created a breakdown of each characters cycle and how far to move it. If the characters need to get across the screen in a set amount of time, using these measurements may not work for you and you may still need to track the feet if you need to adjust the speed that they are walking at.

Find the breakdowns and translation downloads for each character in this separate document. [Walk Cycle Document](#)

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## Character Animation Rules

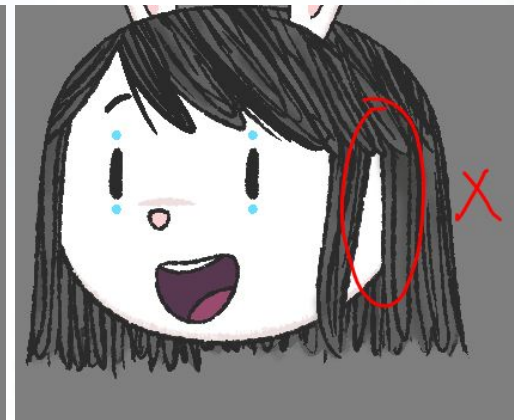
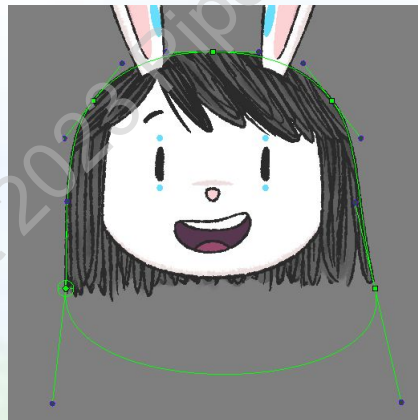
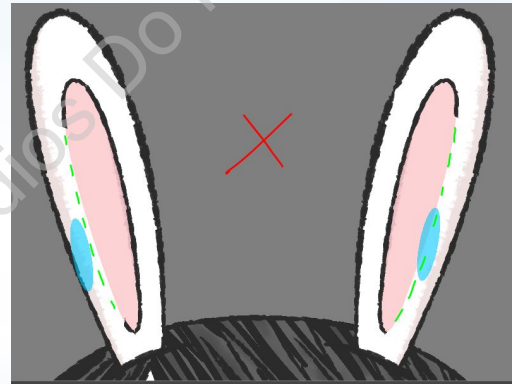
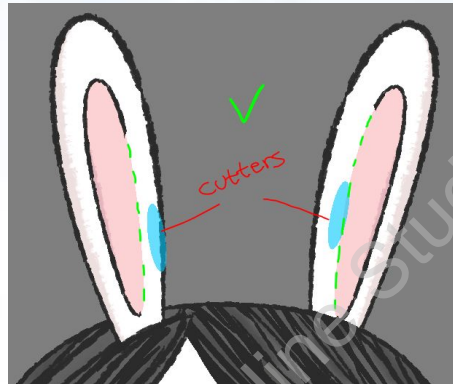
### Elinor

When showing the bottom of Elinor's feet, be sure to line up her "toes" with the edges of the bottom of her foot.

Elinor's ears have a cutter on the line work. Have these cutters placed at the inside of her ears at all times, the only exception being the profile view. On the Profile view, the cutters should be on the side of the direction she's looking.

Elinor's hair has a mask on the outside that gives her head shape. Be sure to animate this as well when doing secondary on the hair. If you don't, her hair strands will get cut off by the mask. Also be sure to check for gaps in Elinor's hair when animating it. We don't want to see any white showing through her hair.

Elinor's (and all characters) Skirt has a back Underlay to it. Be sure to use it when needed while posing her skirt.



## Character Animation Rules

### Ari

Ari likes to jump and flap his wings a lot in this show. It is important that he jumps up before doing this. His wings should never be the thing that lifts him off the ground. He has to jump before he can flutter a bit in the air. He should also never have a slow realistic flapping of his wings. He should flap them frantically, trying to stay in the air since he is young and his wings aren't fully developed.

Here are some good examples from the Pilot: [LINK](#) [LINK](#)

When his wings are extended they will attach to his sides. Don't have the inside of his sleeves on top of his wings when they are out like this.

On the side of the arms that the wings are attached too, use the cutters built in his arms to create line gaps to create the illusion that the skin of the wings is part of the skin on his arms.





# Character Animation Rules

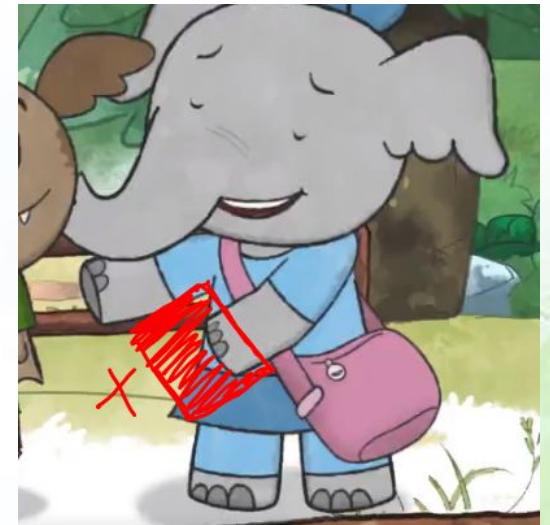
## Olive

Olive is an elephant which adds its own challenges in animating her character. She has very thick arms and legs which can make bending them a bit tricky, and she has stumps for hands which makes it hard for her to pick stuff up. This gives us a good opportunity to use her trunk for grabbing things and for a lot of acting. We will treat her trunk as a third hand and utilize it as much as possible in posing.

There are a couple ways we can get Olive to hold objects in her trunk. In her trunk rig, Olive has a disabled node called "test". When you enable these, you will see Olive holding a yellow stick between the tip of her trunk. You can replace these test nodes with anything you need Olive to hold. This allows us to have a part of the trunk overlap the object.

Make sure the lines of Olive's trunk line up with the side of her face and connect to her mouth. If the trunk is far enough away from the side of the face it is okay to keep it separate.

Olive can hold things with her hands, but she will cup the items between her two hands. Objects should not be held in one hand in a way that makes them look like they are "stuck" to her hands.





## Ms. Mole

Ms. Mole is the teacher of Elinor and her friends. There are just a couple things to keep in mind while animating her.

Her eyes stay closed in her natural state but she can open them when surprised. Koa Wombat is another character with similar eyes.

Her nose can be a little flexible, so don't be afraid to bend it a bit to sell her emotions.

Acting example from the pilot: [LINK](#)

